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## Book Reviews

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*The Influence of Horace on the Chief English Poets of the Nineteenth Century.* (In Cornell Studies in English.) By MARY REBECCA THAYER. New Haven: Yale University Press, 1916. Pp. 117. \$1.00.

During the past quarter-century there have been accumulating many evidences that the influence of the Greek and Latin classics upon English literature has come to be regarded as of major importance in the study of English and of the classics as well. Textbook editions of Vergil, Horace, and others have featured in their notes the influence of these poets upon English writers; college courses are offered on the influence of classic myth, as presented especially by Ovid, upon English poetry; textbooks on mythology have abandoned the old-style presentations of the stories, a style set by Bulfinch's *Age of Fable*, and that had held vogue for generations, and now attempt, not only to tell the stories, but to follow the trail of these stories through English literature; and, lastly, books have been written to show the influence of the classic writers generally upon such English poets as Shakespeare, Milton, and Spenser. These studies of influences, it will be seen, fall into two classes: the study of the influence of one Greek or Latin writer, as, for instance, Vergil, upon all English poets; and the study of the influence of classic writers in general upon one English poet, as, for instance, Shakespeare.

The first of these two methods is employed by Miss Thayer in the present volume, except that she limits her study to the English poets of the nineteenth century. At the outset the author states that, "in order properly to discuss the influence of one writer upon another, it is necessary to determine as nearly as may be for what each of them stands; for the measure of real influence is, after all, the amount of sympathy which exists between the two." She accordingly proceeds to discuss at considerable length, with illustrations, the characteristics of Horace, both as man and as artist, and follows with a similar discussion of Wordsworth, Coleridge, Byron, Shelley, Keats, Tennyson, and Browning, the nineteenth-century English poets in whose works she is tracing Horatian influence. Thus, the introduction. The remainder of the book (barring two lists at the end, one of books consulted and one of passages quoted from Horace) is a categorical presentation of the author's collected quotations from the poets mentioned, together with the passage from Horace in each case of which the English passage seems reminiscental.

The work is well organized and illumining, and will prove interesting and helpful to those engaged in similar studies. While the scope of the present volume embraces a certain small group of English poets only, the author

expresses the hope that singly, or combined with the work of others, her studies may at some time result in a substantial volume which may fairly be called "Horace in English Literature." The book is fittingly dedicated to Professor Lane Cooper, one of the three editors of "Cornell Studies in English."

F. J. MILLER

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*A Concordance to the Works of Horace.* Compiled and edited by  
LANE COOPER. Washington: The Carnegie Institute of  
Washington, 1916. Pp. ix+593. \$7.00.

With this monumental volume a great labor of love on the part of Lane Cooper, professor of the English language and literature in Cornell University, has been finished, and a new and advanced position in the progress of classical scholarship has been gained. We, who up to date have had no index to Horace except those of the Zangemeister-Bentley type, works ill printed and out of print at that, will have constant cause for gratitude to Mr. Lane and to his "Maecenas," the Carnegie Institute of Washington, for this scholarly, handsome, and entirely usable volume. It is a royal octavo, on heavy, durable paper, printed with type unusually large and clear for such a work. The text on which the *Concordance* is based is that of Vollmer's *editio maior* of 1912.

Some salient features of the work may be mentioned. Contrary to the usual practice, Mr. Cooper has maintained a purely alphabetical sequence in the arrangement of Horatian forms, as, for instance, *sum*, *eram*, *esse*, *fui*, etc., rather than listing all these under the basic *sum* or *esse*. The advantage of this plan is that the student can at once detect the presence or absence of any given form in Horace.

The work is a concordance and not a mere index. Each word is quoted in connection with a whole line (or more if necessary) of its context, which makes it possible, not only instantly to identify the passage, but also to study the word or phrase in question without turning it up in the original text. For instance, the word *simul*, a favorite with Horace, as presented in the *Concordance* with its forty-six occurrences, can be reviewed by the student in a few minutes and with ease and pleasure.

Horace is a past master in the use of the terse, quotable phrase, and, in fact, has been quoted since his day more than any other Latin poet. These phrases, many of which are used as current verbal coin almost without consciousness of their origin, may easily be traced to their original context and verified by the generous provision of this *Concordance*.

Mr. Cooper has issued with the *Concordance*, for the benefit of those engaged in a similar task, a list of instructions for preparing the slips used in the compilation of this great work. The list of rules for procedure is a model of practical efficiency, insuring completeness and accuracy to the smallest detail, together with entire convenience and beauty in the arrangement of material in the printed page.